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ABSTRACT

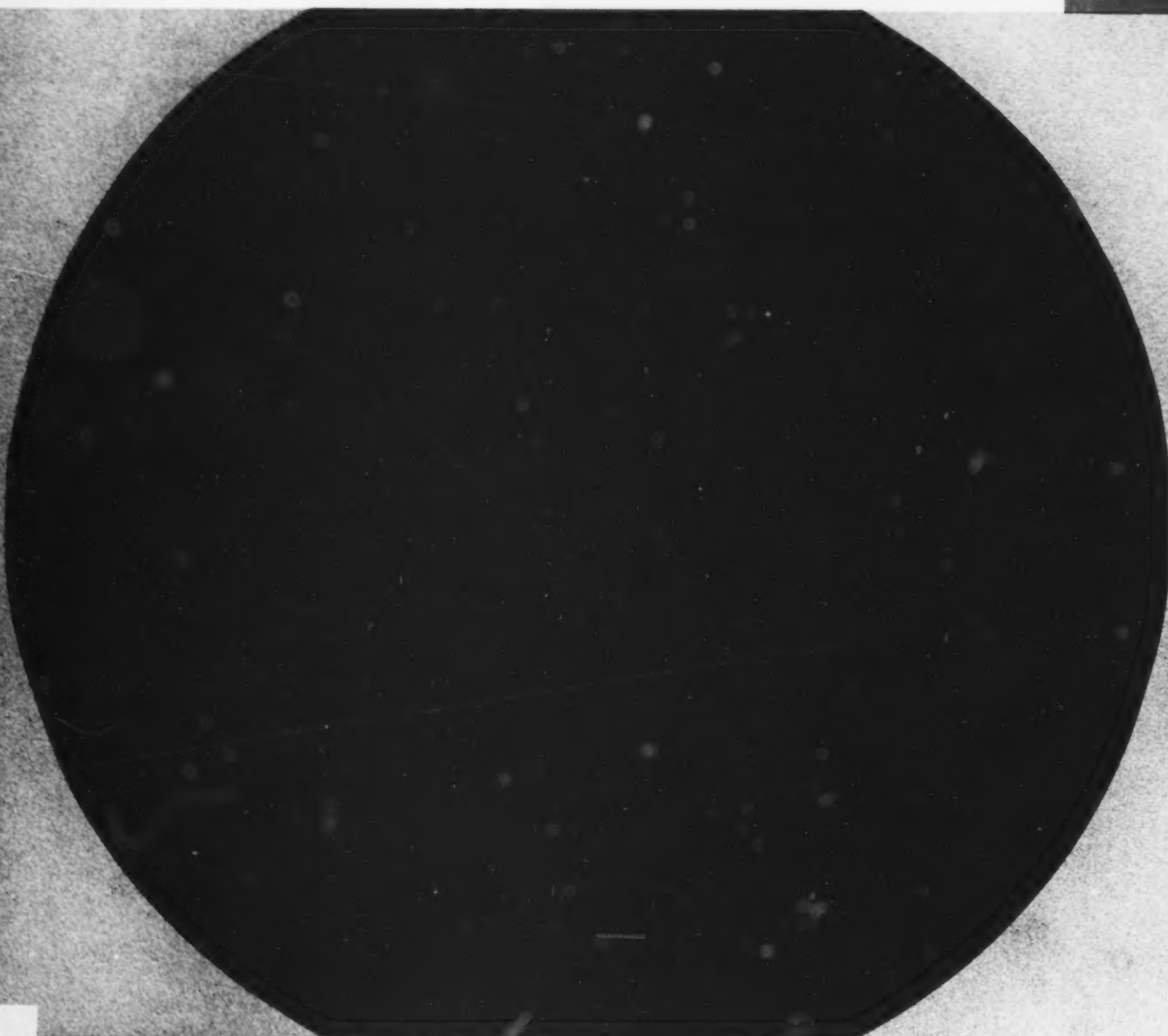
Designed to offer practical and flexible suggestions, this curriculum guide presents art teaching methods for instructing K-6 students in drawing techniques. Information in the guide is presented by grade level and further subdivided into sections on: (1) materials needed; (2) suggested topics; (3) motivation and guidance; (4) activities; and (5) evaluation. Kindergarten to second grade students are described as needing little motivation and guidance and as intrigued with colors and using crayons. Third and fourth grade art teachers are encouraged to keep alive the imaginative quality that younger students express through the promotion of fantasy combined with visual memory. Since fifth and sixth grade students have a strong sense of realism, art teachers are encouraged to instruct students to incorporate personal experiences and everyday activities into creative drawing expression. (JHP)

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FOREWORD

This is one of a series of teaching guides planned to give teachers and supervisors practical help in the implementation of important areas of instruction suggested in the curriculum bulletin *Art in the Elementary School* (Curriculum Bulletin No. 8, 1963-64 Series).

The guides have been designed to include suggestions for teaching a particular subject over a span of several grades. As a result, a teacher can use the instructional suggestions in a flexible way in accordance with the curriculum needs of the pupils in the class.

SEELIG LESTER

Deputy Superintendent of Schools

June 1968

ACKNOWLEDGMENTS

This curriculum bulletin, one in a series of eight *Art Teaching Guides* which present art experiences for children in kindergarten through grade 6, was prepared by the Bureau of Curriculum Development as part of its curriculum workshop program. These guides were produced under the direction of Helene M. Lloyd and William H. Bristow, Assistant Superintendents, and David A. Abramson, Acting Director, Bureau of Curriculum Development. Seelig Lester, Deputy Superintendent of Schools, was responsible for overall supervision of the program.

Developed as the result of research and evaluation by the supervisory staff of the Art Bureau, these bulletins were written under the guidance of Olive L. Riley, Director of Art, with the special assistance of Marian V. Dock and Beatrice Matthews, Art Supervisors, and George Kaye, Acting Director of Art.

Editorial preparation was supervised by Aaron N. Slotkin, Editor, Bureau of Curriculum Development. Lillian B. Amdur edited the manuscripts, and Simon Shulman was responsible for the overall design, page layout, and cover. Patricia M. Callahan, Curriculum Coordinator, coordinated the project.

KINDERGARTEN, GRADES 1 AND 2

Scribbling is the very young child's natural way of experimenting with crayon. At first his movements with it are uncontrolled, but as his muscular coordination develops, he tends to repeat his movements, progressing from scribbled lines that are vertical and horizontal to those that are spiral in formation. He then often starts to tell stories about his scribbles or to name them. His scribbles later develop into circular shapes from which his first symbols begin to emerge. The child's symbols, one of his early means of visual communication, represent what he knows about things.

It is important to become familiar with the growth pattern to be discovered in children's drawings, from the earliest scribble through the symbolic and schematic stages, to the more realistic stage. (Refer to pp. 48-50, 141, 144 of *Art in the Elementary Schools* for further information on children's drawings.)

The very young child who is beginning to draw needs little motivation or guidance as he works. He is intrigued with the colors of the crayons and the physical joy of moving them across the paper.

When the child begins to draw symbols to represent objects, his everyday experiences provide desirable subjects for pictorial expression because his personal experiences are generally vivid and clear in his mind. Imaginary themes and familiar stories and rhymes also suggest many interesting possibilities for personal interpretation. The teacher should recognize and encourage originality of expression and be concerned with design and color in the child's pictures rather than emphasize realism or accuracy of representation.

When children have passed the scribble stage, ideas and subject matter should be motivated through questioning and discussion.

Activating the child's marginal or subconscious knowledge of things he has seen and done will help him express his ideas more clearly. A few stimulating questions, such as those to be found on the following pages, can help inspire original and colorful drawings.

Drawing in these early grades may range from an individual activity to a group or class lesson. During the time allotted to art activities, some children may be drawing while others are painting or doing craft work. Some pupils may continue to work independently on their drawings when there is opportunity to do so.

MATERIALS

For first experiences, a few dark colored crayons are most satisfactory.

Thick crayons, either kept in sets or sorted according to color in sectional trays for easy selection by the children.

12" x 15" newsprint paper for early scribbles.

12" x 18" manila drawing paper when children start to represent ideas by means of symbols.

9" x 12" manila drawing paper as picture making develops and children work in areas of color.

Suggested Topics

During the early stages of scribbling, it is not necessary for the teacher to suggest topics as children need little or no motivation other than the stimulation provided by the medium itself. Later on, when they begin to draw recognizable subject matter, familiar experiences or subjects of common interest which provide for individual interpretation offer the best motivation for drawing lessons. These might include:

Holiday fun

Myself

The big fire

Visiting the boiler room

Fun outdoors (indoors)

Father at work

My friend the mailman (policeman)

My family

Fun at a party

My favorite game

The number of subjects that the children illustrate during an art period will vary with their interests. Sometimes all the children in the drawing group will want to work with a common subject. At other times, there may be a wide variety of subjects chosen by individual children.

MOTIVATION AND GUIDANCE

Teacher Says

Look at all these beautiful crayons. Aren't the colors pretty? Take one you like and show us what you can do with it.

Can you make your crayon do anything you want it to do? Can you make it go in different directions? Show us what you can make your crayon do.

What else can you make your crayon do? Would you like to use some other colors? See how pretty you can make your paper look.

You use your crayons well. I see that you can now make them do just what you want them to do.

You have drawn some interesting things on your paper. What else can you draw?

Would you like to draw a picture that tells a story about something you like to do or about people you like?

Can you draw a picture of yourself, or of yourself and your friends? What else would you like to draw a picture about? Your favorite game? Your birthday party? Your friend the mailman?

What did you do yesterday? Go shopping? Go to visit someone? Play with your friends? Can you draw a picture of something that you did?

ACTIVITIES

Child Does

The child's first drawing experiences with crayon are mainly manipulative. In many cases, his early attempts result in an uncontrolled tangle of lines.

As the child gains control of the crayon, he is able to make lines which move in horizontal, vertical, and diagonal directions on his paper.

As he progresses in his scribbling, he draws circular lines that tend toward the spiral.

With increasing control, he makes shapes that are separate and of different sizes; these tend to be circular.

The child begins to add lines to his circular shapes and sometimes names the result for familiar objects. Thus, for example, he creates symbols which may interchangeably represent himself, his father, a tree, or an airplane.

The child continues in his progress toward representing subject matter. He uses symbols to tell his stories, representing objects as he knows them, rather than as he sees them. He exaggerates or omits details, depending on their relative importance to him at the time. At this time he uses color with little regard for realism; he is not concerned about relative sizes or proportions.

The child continues to grow in his ability to express his ideas through frequent opportunities to draw the things that interest him.

EVALUATION

NOTE: In order to insure growth, it must be understood that some form of constructive evaluation, either individual or group, should be a part of every drawing experience. Typical evaluation questions follow.

By the Teacher

- Is the child beginning to control his crayon?
- Is he progressing from a tangle of lines to lines with clearly indicated directions?
- Can he draw separate shapes?
- Is he beginning to add lines and details to these shapes?
- Does he create symbols to represent objects?
- Does he name these symbols spontaneously?
- Are his symbols becoming more recognizable?
- Does he attempt to draw storytelling pictures with simple symbols?
- Do his drawings show that he is beginning to identify himself with his environment?
- Is he increasing the number of pictorial elements that he puts into his picture, such as a man, house, tree, car, animal, or airplane?

With the Child

- Look at all the drawings you did this week.
- Find the one you like best. Why do you like it?
- In which picture have you drawn the most things?
- In which drawing do you see things most clearly?
- What colors have you used? Can you point to them and tell us what they are?
- Can you show us where you see blue, or red, or yellow, or green, or orange in a picture?

GRADE I

MATERIALS

Thick crayons, eight to twelve colors, either kept in sets or sorted according to color in sectional trays for easy selection by the children.

12" x 18" manila paper or newsprint for early scribbles and other early drawings.

9" x 12" manila paper for later drawing when children work in areas of color.

Suggested Topics

In the early stages of drawing, the child provides his own subjects drawn from imagination, from vivid personal experiences, and from familiar happenings. Later on, familiar experiences or subjects of common interest which provide for individual interpretations offer the best motivation for drawing lessons. These might include:

- | | | |
|-------------------|--|---------------------------------|
| My father at work | My birthday party | A present for my mother |
| Our circus visit | Our holiday | Helping at home |
| My family | Fun after school | Illustration of stories, poems, |
| Games we play | Our visit to the firehouse (zoo, park) | movies, television shows, etc. |
| | How the policeman helps us | |

The number of subjects that the children illustrate during an art period will vary with their interests. Sometimes all the children in the drawing group will want to work with a common subject. At other times, there may be a variety of subjects chosen by individual children.

MOTIVATION AND GUIDANCE

Teacher Says

Now that you know how to draw so many different things, can you put some of them together to tell a story? Try to make your whole paper beautiful.

As the child draws, the teacher, in order to guide him further, might make use of a situation suggested by his drawing: for example: Your father looks very big and strong in your picture. Can you show yourself with him? Who else might be there? Can you show where you are?

As the child works, the teacher continues to guide him by asking such questions, as: Does your father wear a coat? Does he wear a hat? Are there buttons on his coat? What else do you remember about the way your father looks, about the way you look? Can you show more about yourself in the picture? How can you make your colors brighter?

To motivate other drawings, the teacher might use such questions as: What did you see when you went to the park yesterday? Were there many trees? What did they look like? What did you do? Did you take your dog with you? Who else was there? What were they doing?

To motivate other drawings, the teacher might ask such questions as: Did you enjoy your trip to the zoo (or any other place)? What did you see? What things did you like best? Who else was there? What did you wear? Who went with you? What did they wear? Did you have something to eat? Where did you get it? Did you buy anything else? What else can you put into your picture to tell your story more clearly?

To motivate other drawings and to clarify and enrich the child's mental image, the teacher might ask such questions as: Did you have fun at recess? What did you do? What games did you play? Who played with you? Did you play inside or outside? What were some of the other girls and boys doing? Can you use your colors to show all the pretty colors in the girls' dresses and the boys' shirts? Have you put in everything you want to tell in your story?

To motivate drawings suggested by stories, rhymes, or songs, the teacher might ask such questions as: Who would like to tell us about a favorite part of the story of the three bears? Who would like to draw some of the things that happened in this story? Would you make all the bears the same size? Why not? Which would be the tallest? The smallest?

Have you put everything you want to tell about in your picture?

ACTIVITIES

Child Does

The child draws many symbols to express his ideas. One idea suggests another so he scatters these symbols about, making use of the whole paper as an area to tell his story.

As he becomes more aware of his environment, the child draws a greater variety of symbols and is able to make them more recognizable.

Under guidance he recalls and adds more significant details to his picture.

The child at this stage generally draws isolated objects — man, house, tree, flower, car, boy, toy — scattered at random on his paper with little or no regard for realistic color or for size relationships.

At a certain stage in his development, when he identifies himself with his environment, the child usually lines up his pictorial elements on a single base line or on the bottom of the paper. In this way he shows the relationship of one object to another in his story. The arrangement of symbols on his paper is an outgrowth of the child's thinking, in which he reasons: Here am I. I stand on the ground. The sky is above. The sun is shining in the sky. My dog stands next to me.

The child responds to stimulation and expresses his ideas about familiar activities and recent experiences. He makes drawings which depict his family, his life at home, in school, the trip to the circus or zoo, his birthday party, or a visit to Santa Claus.

The child's imagination lends itself readily to individual interpretations of his favorite fairy tales or other stories.

EVALUATION

NOTE: In order to insure growth, it must be understood that some form of constructive evaluation, either individual or group, should be a part of every drawing experience. Typical evaluation questions follow.

By the Teacher

Is the child making use of the whole paper as a picture area?

Does he amplify and enrich his symbols to depict a variety of familiar objects?

Are these schema or symbols becoming more recognizable to you as an adult?

Does he emphasize or exaggerate the size of those objects or the parts of those objects that have most meaning for him?

Is he beginning to show size variations in the objects he draws? Is he lining up several objects along the lower edge of the paper or on a base line that he has drawn?

Is the child becoming more aware of himself in relation to his environment?

Does he draw himself? Does he make anything else important? Does he draw something very big? Very small? Is he beginning to add more details to the figures and objects he draws?

Does he use his crayon in a controlled or in a haphazard way? Does his use of color enhance his idea?

With the Child

Which picture tells the story clearly?

Who has used the whole paper for his picture?

Can you see your picture clearly when you stand away from it?

Are you able to draw more things than you used to?

GRADE 2

MATERIALS

Assorted crayons in individual boxes or bags, either kept in the pupils' desk or distributed by monitors.

9" x 12" manila drawing paper.

12" x 18" manila drawing paper for those children whose interest span will be maintained long enough to complete larger drawings.

Suggested Topics

Children have many lively and interesting ideas which can be activated by skillful questioning. Familiar experiences or topics of common interest which provide for individual interpretations offer the best motivation for drawing. Some of these might include:

Our trip to the circus (aquarium)

Fun at the beach

Going places

Games we play

Our city helpers

Seasonal holidays

Interesting happenings in our neighborhood

Buying things

Happenings in school

Helping at home

The parade we saw

Vacation time

The number of subjects that the children illustrate during an art period will vary with their interests. Sometimes all the children in the drawing group will want to work with a common subject. At other times, there may be a variety of subjects, chosen by individual children.

MOTIVATION AND GUIDANCE

Teacher Says

Questions to motivate a common experience, such as shopping for and buying things, might follow this pattern.

How many of you have ever been on a shopping trip? Did you go alone or did someone go with you?

What kind of shop did you go to?

What did you buy? Was it something to wear, or something to play with, or perhaps something to eat?

Who waited on you?

Would you like to draw a picture that will show us yourself and what you bought when you went shopping? Let us start by putting some of these fine ideas on paper.

Look at the different arrangements some children have used in their drawings.

Susan has placed some things in the upper part of her paper. See how much more she has gotten in her picture.

Isn't Billie's picture interesting? He has even shown us what is happening on the floor above.

Robert has shown us what is happening both inside and outside the store.

You have drawn many interesting pictures that show the answers to my questions:

Who is the most important person or persons in your picture?

What is happening?

Where is it happening?

These three little words, *who*, *what*, and *where*, will help you when you think about your next picture.

What people will you put in your picture?

Which ones will be most important? Where will you place them on your paper?

ACTIVITIES

Child Does

In this and successive drawings, the child shows his increasing awareness of his environment.

Multiple ideas are evoked, which the child uses to create organized compositions. He depicts various aspects of the situation to involve the whole drawing paper surface. The background and total environment are made part of the picture.

Child begins to organize his ideas in other ways than on a single base line or on the lower edge of the paper.

He frequently locates some objects above others and sometimes places them on a second base line to provide more space as his ideas develop.

He arranges things on more than one level to represent what is happening directly above the lower base line. For example, "the family upstairs" appears above "the family downstairs."

He will often draw "x-ray" pictures that show what is going on both outside and inside a building, a bus, or a subway.

As child continues to draw more pictures, he becomes better able to plan what will be most important, what will go where, and how large to make various parts of the picture.

MOTIVATION AND GUIDANCE

Teacher Says

How large should a figure be to look important on your paper? What will the people be doing?

As the children begin to draw, the teacher offers guidance both to the group and to individual children through such questions as:

What else are you going to put in your picture?

Will there be any other people?

How can you show us where they are?

Let's look at your drawings.

Have you put in everything you need to tell your story clearly?

Are some of your people or objects more important than others? How can you tell?

Do the important things in your story stand out clearly? If not, can you make them show up better?

Do you know any other ways to make a figure or object stand out clearly?

ACTIVITIES

Child Does

He remembers more of what he observes and makes use of these things when they are important to him.

He uses color to clarify ideas, experiences, and emotions and to emphasize certain elements in his drawing. He is now inclined to use color more realistically than the younger child.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Is the child growing in ability to express his ideas?

Is he including in his pictures more things that he sees in his immediate environment?

Is the child beginning to be more aware of characteristics and details of things, such as hair on the head, shoes on the feet, the shape of a tree, details of a dress or suit, the appearance of a truck or car?

Is the child making some figures important by size, placement, or color?

Is the child progressing from the use of a single base line to a more advanced form of organization?

Does he move figures or other elements up from the bottom of the paper?

Does he organize on two or more levels to show what is happening above and below, or in the distance?

Does he apply his color with greater control?

Do his pictures "carry" at a distance?

With the Child

Are you putting more things in your drawings?

Are you adding more details to your things you draw?

Can you find something important in each of these pictures?

Do your colors make things show up clearly?

Are you thinking about the colors you put next to each other?

Can figures stand on any other place except on the bottom edge of the paper? Where do we see this in the drawings on display?

Find a drawing where the figures are placed on different levels.

GRADES 3 AND 4

Third- and fourth-grade children are more observant than younger ones. They notice more things and are more aware of their structure and function. They are eager to express themselves more clearly in a pictorial way.

The teacher can help these children express their ideas by guiding and encouraging observation of environment: the appearance, the relative sizes, the similar or dissimilar, the related or contrasting shapes, patterns, colors, and textures to be found in the visible world. Stimulating visual curiosity and visual thoughtfulness can help open and gradually train a child's eye so that he may truly see and retain the many interesting and meaningful things to be seen in his world.

At this stage the teacher will also need to take a more active part in stimulating children's ideas and in guiding their progress. It is not enough to say to a child "draw anything you like" or "make a picture that tells a story." It is important that every drawing lesson stem from some type of motivation. A common topic that interests all the children and offers possibilities for a variety of individual interpretations is a good starting point.

The teacher will need to help children to think clearly about what they are going to draw. She will also need to guide their thinking and feeling as they draw.

Good questioning is an excellent way to activate ideas, to direct observation, and to help solve drawing problems.

Frequent evaluations should be made to establish basic art learnings. Attention can be directed toward an effective use of crayon as a medium of expression, the need for clarity through use of color and color contrast, planning for important elements in a picture, and consideration of the whole paper as a working area.

Imagination and Fantasy

Children of this age level should be encouraged to keep alive the imaginative quality of their earlier drawings. They need to be motivated to combine fantasy with their increasing visual memory. When a child's imaginative treatment of a topic or situation is accepted, he is more inclined to continue using his personal imagery to express his ideas and feelings.

Other curriculum areas

Proper stimulation and sufficient information about subjects in other curriculum areas will help children to think of many ways of expressing their ideas about situations that are not within their actual experiences.

Encouraging the child to rely upon his individual interpretation of remote situations will help him identify himself with subject matter drawn from social studies, language arts, and other curriculum areas. For example, topics like *I was a cabin boy on Columbus's ship* or *Lincoln was a country boy*, provide a ready bridge for self-identification with a subject. Thus, the experience will have both educational and artistic value for him.

GRADE 3

MATERIALS

Assorted crayons or Cray-pas, twelve colors in individual boxes or bags, usually kept in pupils' desks or distributed by monitors; felt-tip markers; 9" x 12" manila drawing paper or 12" x 18" when children are able to complete larger drawings.

Suggested Topics

A shared experience or topics of common interest which provide for individual interpretation offer the best motivation for drawing. The following might be used:

Parties	Window shopping	My street and the people	Coming to school in the
Parades	Fun in the playground	on it	rain
A fire drill	Dancing around the	What I want to be when	Caught in a snowstorm
Watching a fire	Maypole	I grow up	

Other Curriculum Areas

At this grade level, most of the subject matter taught in other curriculum areas is planned around the child's daily living and is related to his immediate environment. The development of drawing lessons motivated by such subject matter would follow the pattern suggested for illustrative drawing.

Imagination and Fantasy

Topics drawn from the world of fairy tales and other imaginative stories might also serve as motivation. Emphasis needs to be placed on individual and honest, uninfluenced "all your own" kind of interpretation. There is no artistic or educational value in attempts to reproduce existing storybook illustrations.

Suggested Topics

A visit to Candytown My trip on the magic ship I followed the rainbow. In a make-believe city
The animals had a party.

The number of topics that the children illustrate during an art period will vary with their interests. Sometimes all the children in the drawing group will want to work with a common topic. At other times there may be a variety of topics, either suggested by the teacher or chosen by individual children.

MOTIVATION AND GUIDANCE

Teacher Says

Ideas for illustrative drawing are developed through questions about a common topic, such as a party theme.

Did you ever have a party or go to one? Did you have fun?

What kind of party was it? What did you do?

How many people were there? Where was the party held?

What part of the party do you think would make the best picture?

Now that you have some idea about what you are going to draw, wouldn't it be a good plan to start with what you want to make most important? Where will you place it? How big will you make it?

As the children draw, the teacher continues to stimulate their thinking and to guide them in solving their drawing problems with questions, such as:

What else are you going to put in your picture? Where will you place these other things?

ACTIVITIES

Child Does

At this age level child is generally able to plan the main idea for his pictures and to decide where he will place the most important elements and how large things will be.

Child now organizes the elements in his pictures on more than one level, thus departing from the earlier form of a single base line.

MOTIVATION AND GUIDANCE

Teacher Says

Will you show some people or things nearby? Will you show some far away? How will you show this on your paper?

What do people do at a party? Do they all stand or sit still? What games do they play? Can you show them having fun?

George has made a picture of a family party around the table. Perhaps you can think of other ways to show people seated around a table.

How could you show us that some of your friends are close together in a group? Let's look at these three children standing together at the front of the room.

Can you see all of Mary's dress? Does John cover up part of Billy? Can you show in your picture that some people or objects are in front of or behind other people or objects?

Notice all the different fabrics, styles, and colors of the clothes you are all wearing. How can you make children's clothes interesting in color? How will you use your crayons to make your colors bright and gay?

Can you show us clearly where your party takes place? Is it indoors or outdoors? What colors will you use to show us this? What color will you make the walls, the floor, the sky, or ground? Which is more important, the children at the party, or where the party takes place?

Hold your drawing at arm's length. Can you see all of it clearly? Do your objects still stand out after you have colored all your picture including the background? Have you put some light colors next to dark ones and some dark ones next to light ones?

ACTIVITIES

Child Does

He now plans to place distant objects higher on the paper and to make them smaller in size. In this way he represents the near, the far, and sometimes the space between.

His increasing power of observation enables him to depict the way people look when they walk, run, skate, dance, sit, or lie down.

In order to maintain the vertical-horizontal relationship between objects and their bases, he turns his paper around in order to draw figures at right angles to a rectangular or circular area.

He begins to observe space relationships objectively.

At this stage of development, he may overlap shapes in his drawings, thus departing from the earlier form in which objects are drawn separated from each other with space left around them.

He uses his crayons to create a variety of color effects, either realistic or imaginative.

He shows his growing sensitivity to color relationships and ability to enrich all parts of his drawings.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Do the children have original ideas? Can they express these ideas clearly?

Do they show evidences of growth in the number of things they draw and the way in which they draw familiar things?

With the Child

Let's look at our drawings. How many different kinds of parties are shown?

Can you find the most important figure or group in each picture? Can you see these clearly?

Can you tell where the party is taking place?

By the Teacher

Are they becoming increasingly observant? Can they remember how things look and make use of remembered things in their drawings?

Are they placing some objects higher in the picture area?

Do some children attempt to show distance by making near things large and distant things smaller?

Do some children overlap objects to show things behind or in front of one another?

Have they made some areas of their picture most important?

Do they make use of strong contrasts of dark and light?

Can they plan background areas that are unusual?

With the Child

In which drawings do the people seem to be having the most fun?

In which pictures do some objects overlap others?

How can you tell which things are near and which are far away?

Do your colors help to tell the story?

Is there contrast of light and dark colors?

Have you used your whole paper in an interesting way?

GRADE 4

MATERIALS

Assorted crayons or Cray-pas, twelve colors in individual boxes or bags, usually kept in pupils' desks or distributed by monitors; felt-tip markers; 9" x 12" manila drawing paper, or 12" x 18" when children are able to complete larger drawings.

Suggested Topics

Everyday experiences and familiar situations provide excellent subject matter for pictorial expression. They represent environmental data which the children can be helped to recall in order to clarify their ideas. The following might be used:

In the school lunchroom	Holidays	Our visit to:	Coney Island
Things we see around the city	Scouting	the museums	Housecleaning
The neighborhood I live in	Today's weather	the docks	How I help at home
Games we play	A beach outing	a big store	My birthday

The number of topics that the children illustrate during an art period will vary with their interests. Sometimes all the children in the drawing group will want to work with a common topic. At other times there may be a variety of topics, either suggested by the teacher or chosen by individual children.

Suggestions for the development of drawing lessons where the topics are related to other curriculum areas or are purely imaginative or fantastic are outlined on the following pages.

MOTIVATION AND GUIDANCE

Teacher Says

Questions about a common topic, such as "I had lunch in school today," will help activate children's ideas.

Where did you have lunch today? Did you have to wait on line? Who stood next to you? In front of you? Behind you? Did you use a tray for your dishes? Who served the lunch? Where was she standing?

MOTIVATION AND GUIDANCE

Teacher Says

Let's begin to put some of our ideas on paper. What part of the lunch scene do you think will make the best picture? What are you going to make most important in your picture? Where will you place them? How big will you make them?

As the children work, the teacher guides their thinking with continued questioning.

Where will you show yourself in your picture?

What are you doing? Where are the other children?

What are they doing? Can you show those who are nearest you? Those who are further away?

The teacher reinforces art learnings with questions and suggestions such as:

Are you thinking about your whole picture as you draw?

Are you making important figures or objects big enough?

How can you make your figures or other objects stand out clearly? Do you know any other ways to do this?

How can you use your crayons to show particular qualities of things, such as roughness or smoothness, lightness or heaviness?

Have you put a background in your picture that shows us clearly where the action takes place?

Look at your drawing from a distance. Do near or important figures and objects show up as clearly now as they did before you colored your background? Do some things seem to fade out and get lost against the background? How can you strengthen your drawing so we can see the important things easily?

Have you put in all the things which you need to tell your story? Are you satisfied with the arrangement of your picture?

ACTIVITIES

Child Does

The child plans his drawings around an important area of interest. He sketches with white chalk or a light crayon the main elements of his picture.

He shows an increasing sense of space relationship. He represents the near and far. He overlaps some figures and objects, placing them in front of or behind one another. He begins to draw groups and to represent crowds.

He becomes aware of the relationship between the concept to be drawn and the surface area of the paper.

He discovers new ways to use crayon as an expressive medium. He uses his crayons to show various textures of things.

He considers background areas more thoughtfully and plans space divisions, such as wall, floor, and ceiling, or foreground, middle distance ground, and sky.

He shows in his drawings a growing sense of the three-dimensional structure of things.

When he thinks his picture is finished, he looks at it critically to determine whether or not he has shown clearly those parts which he wants to emphasize.

He decides whether he needs to add anything else to improve his idea or his design.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Is the child expressing himself in a creative and personal way?

Is he becoming more observant and using more of what he sees to communicate his ideas in picture form?

Is he becoming more aware of the structure of natural and man-made forms?

With the Child

Let's put up our drawings and study them.

Does your picture tell the story clearly?

Which ones give you the best impression of the lunch-room?

Can you recognize various parts of that room?

Which picture shows the biggest crowd?

By the Teacher

Does he continue to draw isolated objects or is he able to group things? Does he overlap objects? Can he draw a crowd of people? Do his figures show a variety of action?

Is he becoming more conscious of space and size relations, near and far, big and little?

Does he use light and dark color, bright and dull color, to suggest distance?

How does he plan his pictures? Does he first establish an important figure, group, or area in each picture?

Does he plan background areas with increasing thoughtfulness? Does he break up the areas in a variety of ways?

Does he plan directly with crayon? Has he discovered new ways to use his crayons?

Integrated subject matter

After children have had many opportunities to depict familiar situations, they are then ready to use topics which illustrate situations and activities that they have not directly experienced.

Remote situations based upon learning in other curriculum areas may now provide additional material for creative expression. However, the children need to acquire a background of information, both visual and factual, in order to express their ideas in a personal and creative way.

Suggested Topics

The Columbus story

The queen's jewels

Home life in New Amsterdam

Where shall we travel?

Early explorers

New York, past and present

MOTIVATION AND GUIDANCE

Teacher Says

Following the suggestions given in grades 3 and 4 for motivating and guiding drawing lessons which illustrate everyday experiences and familiar situations, the teacher will find that stimulating questions will help children identify themselves with remote or vicarious situations.

Suppose you lived in New York when it was called New Amsterdam:

How would you and your family have dressed?

How would your houses have looked? How tall were they? How did they differ from the house you live in now?

With the Child

Where are the boys and girls standing closest together? How can you tell which boys and girls are nearer and which ones are farther away?

What pictures can be seen most clearly from a distance?

Where do you see good color contrast?

Does every picture have an important part?

How has it been made to stand out?

ACTIVITIES

Child Does

The child creates a personal reconstruction of a vicarious experience based upon an intense exploration of his own background and knowledge.

MOTIVATION AND GUIDANCE

Teacher Says

What would the streets have been like?

What games would you have played?

How would you have traveled?

What kind of work did the men do?

What did the women do?

Where would you have gone to school?

Could you put yourself in this old-time setting?

What particular event in your imagined life in New Amsterdam do you wish to draw?

In order to make a good picture of some faraway or long-ago event, it is important that you remember and use everything that you have already learned about the people, the place, the event.

As you plan your picture, think about:

Who is in it?

What are they doing?

Where is it happening?

How big will you make the most important part?

As the children draw, the teacher continues her questioning to guide their thinking and help them recall significant facts about costumes, kinds of houses, trees, flowers, animals, carts, boats, which should be part of their background knowledge.

MAKE-BELIEVE SUBJECT MATTER

Fantasy and imagination can also be utilized as a means of stimulating creative expression. Sometimes a large group or an entire class will make illustrations of the same topic but each child's individual interpretation is emphasized.

Suggested Topics

My trip to the moon

Lost in the jungle

Riding a rocket or spaceship

Traveling in space

Seeing funny places, funny people

MOTIVATION AND GUIDANCE

Teacher Says

A few provocative questions to start the children imagining should be all the motivation needed.

Would you like to ride a rocket?

How do you suppose it would feel?

What might it look like on the outside? The inside?

ACTIVITIES

Child Does

He may undertake research in order to fill in gaps in his knowledge, but never to copy existing pictures.

With sufficient background knowledge, he identifies with remote situations or activities he has learned about. He thinks of many ways to express his ideas through drawing.

Working directly with crayon or white chalk, he plans the most important parts of his drawings.

He makes use of background knowledge acquired through study of the related topic. He uses his own ideas to make personal interpretations of the topic.

ACTIVITIES

Child Does

He invents fantastic situations and expresses his ideas about them in an imaginative way.

MOTIVATION AND GUIDANCE

Teacher Says

Where might you go? What might you see?

If you put yourself in the picture, what do you think you might wear?

Put in all the things that you think will make your story vivid and unusual.

Have you decided what you are going to make most important? Let's start to plan.

As the children's pictures begin to develop, the teacher continues to stimulate their imagination with provocative questions and suggestions.

The teacher also reinforces art values with questions about color contrast, design and arrangement, important areas of interest, and use of the whole paper area, following the development suggested for drawings about familiar situations. She adds such questions on the use of color to express mood or feeling as:

What colors will you use to show that you are imagining something very gay, or very sad, or very frightening?

ACTIVITIES

Child Does

He uses crayons more sensitively. He expresses emotional reactions or the mood of a picture through choice and use of color.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Is the child expressing himself in a creative and personal way?

Is he becoming more observant and using more of what he sees to communicate his ideas in picture form?

Is he becoming more aware of the structure of natural and man-made forms?

Does he continue to draw isolated objects or is he able to group things? Does he overlap objects? Can he draw a crowd of people? Do his figures show a variety of action?

Is he becoming more conscious of space and size relations, near and far, big and little?

Does he use light and dark color, bright and dull color, to suggest distance?

How does he plan his pictures? Does he first establish an important figure, group, or area in each picture?

Does he plan background areas with increasing thoughtfulness? Does he break up the areas in a variety of ways?

Does he plan directly with crayon? Has he discovered new ways to use his crayons?

With the Child

Let's put up our drawings and study them.

Does your picture tell the story clearly?

Which ones give you the best impression of the lunch-room?

Can you recognize various parts of the room?

Which picture shows the biggest crowd?

Where are the boys and girls standing closest together? How can you tell which boys and girls are nearer and which ones are further away?

What pictures can be seen most clearly from a distance?

Where do you see good color contrast?

Does every picture have an important part?

How has it been made to stand out?

By the Teacher

Integrated subject matter

Can the child use, in an original way, his background knowledge acquired through other curriculum areas?

Does he make an original interpretation based on the information he has acquired?

Does he identify himself with remote situations?

Does he use basic art learnings acquired through his other drawing experiences?

Make-believe subject matter

Is his imagination active? Can he pretend, invent new places, new things?

Does he use color imaginatively?

Does he use color to express the mood of a fantasy?

With the Child

How many different ways has life in New Amsterdam been interpreted in the drawings we have displayed?

Which pictures show the greatest originality?

Where has a knowledge of costumes, houses, or vehicles been successfully used?

Are the color and design of these pictures as good as those of the drawings of familiar events that you made last week?

Which pictures are very imaginative?

Do some pictures make you feel gay, or sad, or tired?

Where has color been used to express one of these moods?

Where do you find unusual or unreal color effects?

GRADES 5 AND 6

Children in grades five and six have much in common and many of their interests are similar. When teaching in the lower grades has been consistent, fifth and sixth graders should be able to express their ideas graphically with a good deal of competence and self-confidence. However, every class will have pupils of different levels of ability and a wide variance of personal experience. All this will affect the individuality and quality of each child's expression.

All drawing lessons need to be motivated. Personal experiences and everyday activities help bring out the best in creative pictorial expression. Provocative questions that bring to consciousness what the child already knows about a topic or situation will help him decide, before he starts to draw, what particular aspect he wants to depict. Short dramatizations of events by pupils also serve as stimulation. Preliminary discussions, however, should be brief so that children may begin drawing while ideas are fresh and enthusiasm high.

Many children have a strong sense of realism and are eager to represent as faithfully as possible the things they draw. During the working period, the teacher can best help them by directing their observation through questions and suggestions rather than through demonstration or formula.

Children of this age level will want to plan their pictures before they draw. They can be helped to visualize the main lines of a picture in relation to the paper area by blocking in the most important elements with chalk or a light-colored crayon. Their plans should be simple enough to admit changes as the drawings progress. A pencil should not be used for preliminary outlines when making a crayon drawing because it is too fine a tool and restricts the child to a very detailed kind of drawing.

In those neighborhoods where it is feasible, classes may be taken outdoors to do on-the-spot sketching. This encourages a studied observation of environmental characteristics which enable the child to represent, with greater satisfaction, figures and objects, as well as the spatial relationships of the near and far.

MATERIALS AND EQUIPMENT

Assorted crayons or Cray-pas in a wide range of colors in individual boxes or bags, usually kept in pupils' desks or distributed by monitors, felt-tip markers; 9" x 12" and 12" x 18" manila drawing paper.

Suggested Topics

Familiar experiences or topics of common interest which provide for individual interpretations offer the best motivation for drawing lessons. When the child makes his own interpretation of a topic for illustration, the vividness of a personal reaction will give impetus to his thinking and originality to his expression. Everyday activities, group games, exciting events, and unusual happenings can all be used to stimulate creative pictorial expressions. Topics such as the following are recommended:

A trip to the airport	Packing to go away	Square dancing	People at work
A club meeting	The city at night	Subway scene	At the doctor's (dentist's)
Sunday in the park	Wedding party	We love a parade.	At the railroad (bus) station
At a football (baseball, basketball) game			

Any topic suggested for previous grades may also be used as motivation because it will be interpreted from a more mature point of view and can be enriched through directed observation to significant details and color effects.

The number of topics that the children illustrate during an art period will vary with their interests. Sometimes all the children in the drawing group will want to work with a common topic. At other times there may be a variety of topics, either suggested by the teacher or chosen by individual children.

MOTIVATION AND GUIDANCE

Teacher Says

Questions that bring to consciousness what the children already know about a topic or situation will help each one to decide on the specific aspect that he wishes to depict. Questions such as the following might recall an enjoyable festival:

What do you enjoy most about a dance festival?

How many enjoy the square dancing?

How many boys and girls are in the sets?

What special costumes do you wear?

What are some of the steps you do?

Can you take some of the poses?

Try to remember how you swing your partner.

What does the room look like?

ACTIVITIES

Child does

Children respond to questions which direct their observation and activate the recall of significant factors.

When each child has thought out the idea he wishes to express, he is ready to plan his picture.

MOTIVATION AND GUIDANCE

Teacher Says

How many have ever decorated the room for a special occasion?

How big a crowd turns out for the dance?

How are you going to arrange your picture in relation to the area of your paper?

Where are you going to place the most important figures or groups?

What part is going to be the largest? Where will you place objects that are near? Where will you put in those that are farther away?

What else can you add to tell your story more clearly? Do you remember how some of the square dances looked? Would it help you to take a dancer's pose? Would you like to ask someone to pose for you? Study the pose carefully so that you can draw it from memory.

Have you thought about what to do with the remaining areas of the paper? Will it improve your picture if you divide the empty space into smaller color areas?

How many different ways have you learned to use your crayons? Can you invent a new way that is all your own?

Do you always have to use the same color effects? Try mixing colors one over another. Can you invent some new colors that are not in the box?

Can you discover how to use color to show that some objects are solid or three-dimensional and not just flat shapes?

ACTIVITIES

Child Does

Children plan their pictures. They visualize the main lines and shapes of a picture in relation to the paper area.

They indicate the size and placing of the most important elements or shapes by blocking them in with a few light crayon or chalk lines.

They indicate space relationships of near and far objects and begin to use simple perspective to show the actual appearance of things.

The children draw figures in action and attempt to depict a variety of poses. They add other figures and objects and make changes or add significant details as they proceed with their pictures.

They consider the treatment of background areas with a growing feeling for design quality.

Long familiarity with crayon has given the children sufficient control over the medium so that they often invent new ways of using crayons.

They experiment with a variety of color effects.

Some children begin to express the solidity of objects through their use of color.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Is the child's observation becoming keener? Is his sense of the structure of things becoming more evident?

Is he trying to draw objects in simple perspective to show how they appear to him?

Is he able to recall situations and things and express his ideas more vividly?

Can he suggest solidity through the use of color? Can he show distance through size and color relationships?

Does he overlap objects, placing things behind or in front of other things?

With the Child

Are you satisfied with your drawing of figures and other objects?

How could you improve them?

How did you use size and placement of objects to show distance?

How did you vary your color to get a greater effect of distance?

Did you try to group your people or does each person stand alone?

By the Teacher

Does he draw more figures in action? Does he vary the actions?

Does he use color next to color and establish contrasts?

Does he use his colors to show plain, patterned, and textured areas?

Does he try mixing colors?

Does he try out new ways to use his crayons?

Is he better able to plan background areas?

Does he sustain his interest and complete his drawings to the best of his ability?

NOTE: Suggestions for the development of drawing lessons where the topics are related to other curriculum areas or are purely imaginative or fantastic are outlined on the following pages.

Integrated subject matter

Only after children of this age group have had many experiences in depicting familiar happenings are they ready to illustrate topics suggested by other studies.

The teacher will need to help children develop a background of understanding about selected topics through reading, research, films, and trips. With this accumulated knowledge, each child is able to project himself into the vicarious situation and to make a personal interpretation of the chosen topic.

Suggested Topics

I was at the Boston Tea Party

How I traveled with my family across the prairie long ago

Market day in Mexico

Fiesta in Spain

Adventure into space

Time-line situations

The teacher will need to emphasize original thinking and drawing, no matter what curriculum area the topic is drawn from. A copied picture or one unduly influenced by illustrative reference material is not an honest or valid art experience.

The number of topics that the children illustrate during an art period will vary with their interests. Sometimes all the children in the drawing group will want to work with a common topic. At other times there may be a variety of topics, either suggested by the teacher or chosen by individual children.

MOTIVATION AND GUIDANCE

Teacher Says

You have learned a great deal about Mexico through reading, pictures, films, and your museum trip. The information you have gained and the materials you have seen have given you a good understanding of Mexican people and their lives. Perhaps you almost feel as if you had actually been there. Would you like to express some of your ideas about Mexico in a picture?

What particular part of the life would you like to illustrate? Try to visualize the scene.

ACTIVITIES

Child Does

Is there enough action in your picture to express your idea clearly?

Are you designing background areas that are interesting?

Are you mixing colors to get a wider variety of blues, reds, and greens?

Are you using your crayons to show differences in textures?

The children develop a fully rounded concept of the material under discussion.

MOTIVATION AND GUIDANCE

Teacher Says

Where are the people?

How are they dressed?

Are the people walking, riding, dancing, or doing something else? Are you yourself part of the picture or are you watching it?

Are there any animals?

Do the people or animals carry things?

What kinds of houses are there?

Are the trees like ours? What colors are the flowers?

Are you ready to plan your picture?

What is going to be the most important thing in your drawing—the people, the animals, or the landscape? How are you going to show that it is important—by size, by position, by color contrast?

Now that you have blocked in your main idea, let your picture grow.

What colors will you use to suggest the spirit of the situation? Can you intensify the mood or feeling through the way in which you use your colors?

What else can you put in that will show what you really know and feel about the life in this faraway country?

Hold your picture up at arm's length and study it. Are you making use of what you already know about color and arrangement? What makes a good picture?

ACTIVITIES

Child Does

The children plan their pictures and block in the main elements with a few light crayon or chalk lines.

They decide on the most important area of their drawing and consider how it can be emphasized.

They add other elements that contribute to the picture idea.

They make use of meaningful line, shape, and color to suggest the mood or spirit of their picture as well as to emphasize its important aspects.

They make use of previously acquired art learning, such as the need for color contrast, the use of colors for color balance, for repetition, and for emphasis of an important part or leader.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Is the topic within the ability of the child?

Does he show that he has adequate background information from which to express his ideas?

Has he made a personal interpretation of the topic?

Is the work truly original? Does it show an unusual point of view or is it stereotyped?

How has he shown that he has been able to identify himself with the situation?

Is the picture well planned?

Is there an important area?

With the Child

Which pictures show truly personal interpretations of the life in the country which is represented?

Where has a good use of research material been made?

Where has the most important area been made very dramatic? How was this done?

By the Teacher

Are the background areas well designed?

Do the color and line quality suggest the spirit of the topic?

Is the color well distributed? Is there good color contrast?

Has he made use of the art learnings which he has acquired through his previous drawings of familiar situations?

How does his drawing from integrated curriculum subject matter compare with his drawing of familiar and personal experiences?

Imagination and Fantasy

Descriptive word pictures, poems, and songs offer ideas for these grade levels.

Suggested Topics

A sad and lonely day

The whole world bent under the beating rain

A thousand years from now

Beyond the stars

How I found a magic island

A beautiful dream

A terrible scare

How I rode a rocket to the moon

When I was the star of the show

The end of the world

Other Sources of Topics

Interpretations of musical selections

Poems with descriptive word pictures

NOTE: The number of topics that the children illustrate during an art period will vary with their interests. Sometimes all the children in the drawing group will want to work with a common topic. At other times, there may be a variety of topics, either suggested by the teacher or chosen by individual children.

MOTIVATION AND GUIDANCE

Teacher Says

A few questions to establish the mood and stimulate imagination can be used to activate individual and personal ideas:

How do you feel when you read this poem? Do the words or sounds evoke any images or strange forms in your mind?

How would you express your feelings about this poem in a picture?

What colors will you use to interpret best the spirit of the poem?

Stop and look at your picture from time to time as it develops.

ACTIVITIES

Child Does

The child responds verbally to the idea of making pictures that are purely imaginative or fantastic. He can project himself into unreal situations.

He is able to express "more than the eye sees" and interprets the mood of a poem, story, or situation

He uses colors to express his feelings about imagined situations.

MOTIVATION AND GUIDANCE

Teacher Says

As each child works and his picture grows, the teacher guides his thinking and helps him solve his art problems through the questions she asks:

Have you planned your picture to make full use of the paper?

Do you have an area that creates special interest?

Is there variety in size and shape?

Is there good color contrast? If not, where is it needed?

Does the color suggest the mood of the situation?

Does your picture hold together?

What else can you do to emphasize your ideas and feelings about the poem?

ACTIVITIES

Child Does

The child plans his picture and organizes the materials to make use of the entire space in an interesting way.

He makes use of basic art learning acquired in previous lessons.

The child learns to explore his resources and to bring to bear his accumulated store of experience. He also profits from the experiences of his classmates.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Does the pupil respond to imaginative topics?

Does he invent situations, scenes, costumes, and other necessary elements?

Does he suggest the mood and spirit of the idea through color, size, line direction, shapes?

Does he use color imaginatively?

Does he make use of what he has learned about design and color?

With the Child

Which pictures show the most imaginative treatment?

Where has an idea been expressed in an unusual or unexpected way?

Which pictures most clearly establish a particular mood of gaiety? Sadness? Terror? How was this done?

Where has color been used imaginatively?

Find a picture where the colors of objects are unreal.

Find one where the shapes and sizes are exaggerated for dramatic effect.

What picture shows the greatest movement? How was this accomplished?